

**ESPRIT
ORCHESTRA**

&

**ONTARIO
150**

PRESENT:

**ONTARIO
RESONANCE
FINALE
CONCERT**

PROGRAM NOTES

The following program notes have been abbreviated for print. For the full versions and artist biographies, please visit espritorchestra.com/outreach/ontario-resonance.

ADAM SCIME - *Melopoeia*

One of three types of poetry identified by Ezra Pound, *Melopoeia*, is a process through which musical properties are infused into certain words in order to alter their meaning. I made a list of places in Ontario that each produced a strong emotional impact on me as a child and developed a collection of associative vocabulary. I recorded these words as uttered from my own mouth while applying Pound's speech process, then analyzed the resonant qualities of these words to generate a series of harmonies for the piece. The resonance you hear throughout the piece is quite literally an audible rendering of my own emotional experience of the beautiful province I call home.

MARK DUGGAN - *Maracatu Imaginário*

Maracatu Imaginário is a fantasy piece that draws material from three Brazilian sources. First is the drumming and vocal style known as *maracatu*, which originates in Brazil. The second is the text, in the form of a petition or prayer, in which the speaker asks to be returned to his/her rural homeland. The text is based on the Brazilian folk song *Negrinho do Pastoreio*; a legend about a shepherd boy who becomes a saint. The third source is a contemporary composition by Brazilian composer Egberto Gismonti, also titled *Maracatu*, that has been a favorite of mine for many years. The melodic and rhythmic themes from his work are woven into *Maracatu Imaginário*.

CHRISTINA VOLPINI - *to reach the other shore with each step of the crossing*

The gestures, rhythms, and textures of this piece were inspired by recordings of the tide of Lake Ontario coming in to shore along Hamilton Beach in late August 2017. The work seeks to convey the repetitious and static appearance of the tide that masks the continuous unfolding of small changes. Within this piece, I imagine that studying these small changes would allow a traveler to learn something about the larger body of water, and, therefore, the journey required to cross.

BEKAH SIMMS - *Remnant Shoreline*

Reflecting on the climate changes that shaped Ontario, particularly with its lakes during the last ice age, created automatic analogies between the landscape then and the landscape today. *Remnant Shoreline* uses modern recordings of glaciers from Greenland as a launching point: the glaciers, constantly on the move, emanate varying densities of cracks and sizzles. Using spectral software, I found the most prominent of the fundamentals (C# and F) to use as large arrival points, with quiet, sizzling textures interspersed between these points. If these represent alternately the last ice age and the current day, the end of the piece hints at a chaotic climate future ahead.

CHRIS THORNBORROW - *Ghosts of Trees*

Old-growth forests were once abundant in Ontario. There is record of a white pine felled in Ontario; it was 200 centimetres in diameter, and 67 metres tall (20 stories). The tallest standing white pine in Ontario today is merely 2/3rds that size, 47 metres. Over the last century, much of Southern Ontario's old-growth forests have been logged and plowed for farming. *Ghosts of Trees* reflects on the history of these forests, and the gradual degradation of Ontario habitats. The sounds of my piece evoke life in an old-growth forest, musical gestures emulate the growth of a tree, and soft metallic sonorities symbolize the memory of forests swaying softly in the wind.

EUGENE ASTAPOV - *Ephemeral Songs*

This work was inspired by Ontario's cultural inclusivity and diversity, particularly that for Syrian refugees. A recent article in *Toronto Life* magazine featured an interview with a Syrian family describing their incredible tortures while in captivity, and their long journey to the 'land of hope'. The text used in these songs comes directly from the lines of the interview and conveys the feelings of terror that the family went through. 'Ephemeral' translates from Greek as 'lasting for a short time', thus making social commentary on the way the media headlines treated these events.

Each song is representative of the fleeting quality of the subject, but composed with passion and vehemence.

Text by Alexandra Kimball from "The Exodus"

ESPRIT ORCHESTRA

VIOLIN I

Louise Pauls*
Janet Horne Cozens
Laurel Mascarenhas

VIOLIN II

Kate Unrau
Jennifer Burford
Clara Lee

VIOLA

Rhyll Peel
Nicholaos Papadakis

CELLO

Mary-Katherine Finch
Rachel Pomedli

BASS

Natalie Kemerer

FLUTE

Leslie Newman

OBOE

Clare Scholtz

CLARINET

Colleen Cook

HORN

Bardhyl Gjevori

TRUMPET

Robert Venebles

PERCUSSION

Ryan Scott
Blair MacKay
Adam Campbell

PIANO

Stephen Clarke

**Concertmaster*

MARACATU IMAGINÁRIO
Voice Text and Translation

Negrinho do Pastoreio
Little Shepherd of Grazing

Negrinho do pastoreio acendo essa vela pra ti
E peço que me devolves a querência que eu perdi
Negrinho do pastoreio traz a mim o meu rincão
Que a velinha está queimando, nela está meu
coração

Quero rever o meu pago colorado de pitangas
Quero ver a gauchinha brincando na água da
sanga

Quero trotar nas coxilhas respirando a liberdade
Que eu perdi naquele dia que me embretei na
cidade

Negrinho do pastoreio traz a mim o meu rincão
A velinha está queimando aquecendo a tradição

Negrinho do pastoreio I light this candle for you
And ask that you return me to the country that I have
lost

Negrinho do pastoreio bring me to my safe corner
Where the candle is burning, in it is my heart

I want to see my birthplace again, coloured with
pitangas

I want to see the little girls playing in the water

I want to walk on the hills breathing the freedom
That I lost on the day I entered the city

Negrinho do pastoreio bring to me my safe corner
The little candle is burning, keeping warm the tradition

For more information about this folk song, see the
full program on our website

EPHEMERAL SONGS

Voice Text

Movement I:

They tied me to a chair.
And poured water over my head.
So I could not breathe.

Movement II:

I was scared for my children.
I thought this will never end.

Movement III:

We'd been delivered
to the land of hope.
We can forget the past.

Text by Alexandra Kimball from "The Exodus"

ONTARIO RESONANCE FINALE CONCERT

Thursday November 23, 2017

Jeanne Lamon Hall

Trinity St. Paul's Centre

7:30pm Concert

Eugene Astapov - Conductor

PROGRAM

Adam Scime

Melopoeia (2017)*

Mark Duggan

Maracatu Imaginário (2017)*

Aline Morales, voice

Christina Volpini

*to reach the other shore with each
step of the crossing* (2017)*

INTERMISSION

Bekah Simms

Remnant Shoreline (2017)*

Chris Thornborrow

Ghosts of Trees (2017)*

Eugene Astapov

Ephemeral Songs (2017)*

I.

II.

III. Larghetto

Rebecca Gray, soprano

*World Premiere generously supported by the
Government of Ontario

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acknowledges the following for
their generous support**

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ESPRIT ORCHESTRA

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